

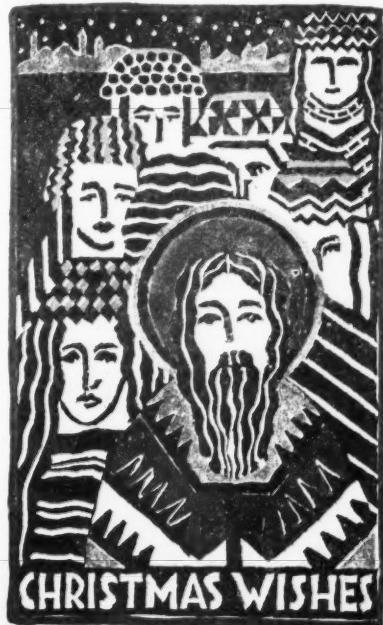
DESIGN

Vol. XXVIII, No. 3

SYRACUSE, NEW YORK

July-August, 1926

Personal Greeting Cards



Edna Fowler



Annette Edens



Clara E. Rush



Florence Woods

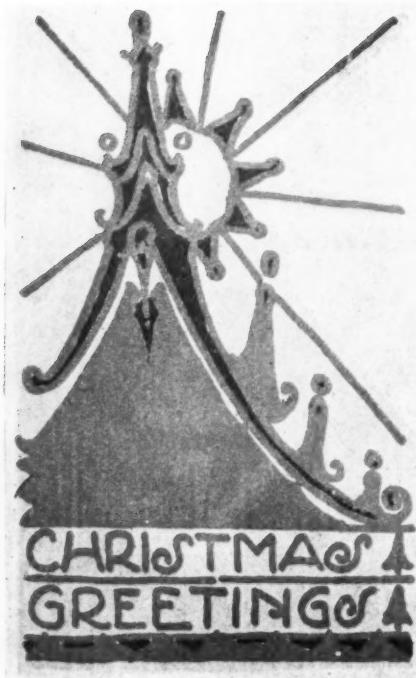


Mrs. J. H. Cooper



Helen Rhodes

DESIGN



PERSONAL GREETING CARDS

Adelaide A. Robineau

A PROBLEM of the greatest interest and value, both for the school and the individual, is that of designing personal greeting cards, not only cards for greetings on Christmas, Easter, birthdays, Mother's Day, etc., that might be utilized commercially, but designs incorporating the designer's name and symbolical in some way of the designer's personality, occupation or outstanding features of the past year, such as a trip abroad or through the Rockies, or camp life, or the home and home surroundings and tricks of manner or speech. The initial expense is little and the joy of making is great.

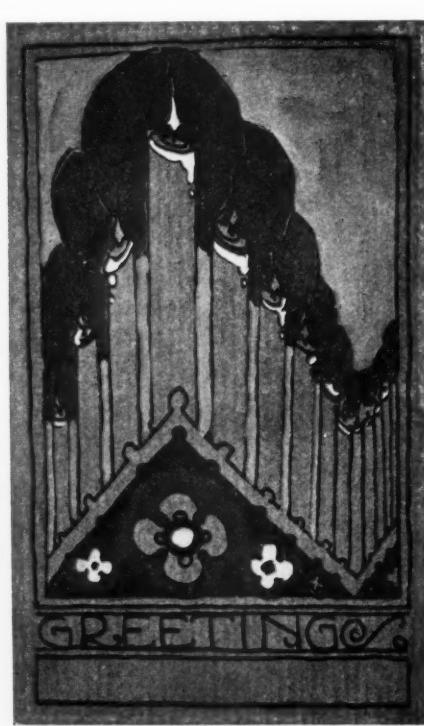
A simple drawing in India ink, well arranged in dark and light masses and lines can be made into a cut from which can be printed a hundred or more copies in black or color, gold or silver, and touched in by hand in color in the open spaces. Printed on



white or tinted paper, or on manilla or some of the fascinating gold, silver or colored Japanese papers, any number of unusual and striking effects can be obtained. Where plenty of time can be had, of course the design will be rendered more sympathetic if a block is cut from linoleum and printed by hand in one or more colors.

The individuality of the designer is greatly indicated by the type of design chosen and the subject matter and mode of execution, so that nothing should be neglected in planning these personal greeting cards any more than we should neglect any detail of toilette or manner in making a call or entertaining a guest. Many of the block printed cards like those of Helen Rhodes of the University of Washington, rich in black, are printed on a more or less heavy manilla paper, folded, with rough edges. It is sometimes interesting to add an extra cut within, or on the back, as in the folder by Alfrida Storm, where

(Concluded on Page 46)



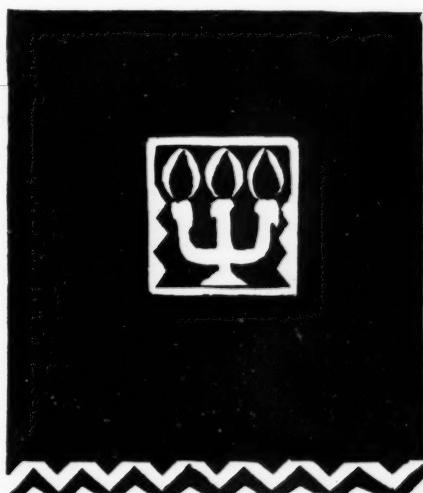
The Designs on this page are by Felix Payant

DESIGN

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Alfrida Storm



Alfrida Storm



Alfrida Storm



Mrs. V. Wormans



Alfrida Storm



Mrs. J. H. Cooper



Prof. Walter Isaacs



Helen Rhodes



Edna Fowler

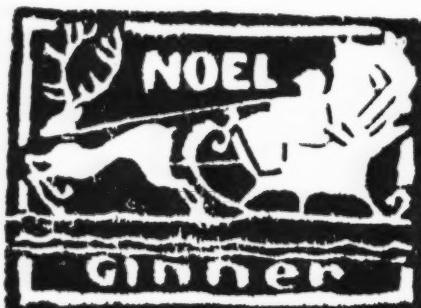
DESIGN



Elisabeth Robineau



Clara Stroud



Virginia Lee Smith



GREETINGS.
ARTHUR HOHL
DIANA STORM

Arthur Hohl—Diana Storm



Walter Karl Titze



Felix Payant



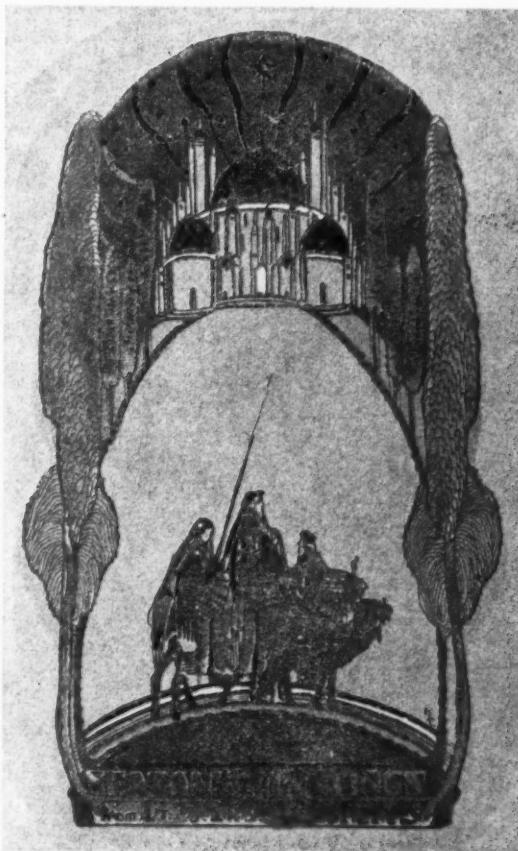
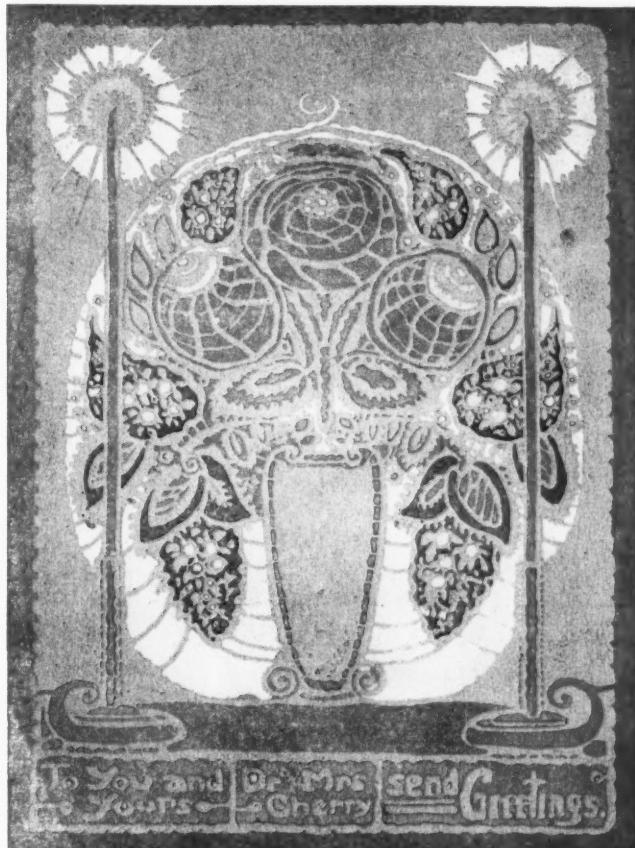
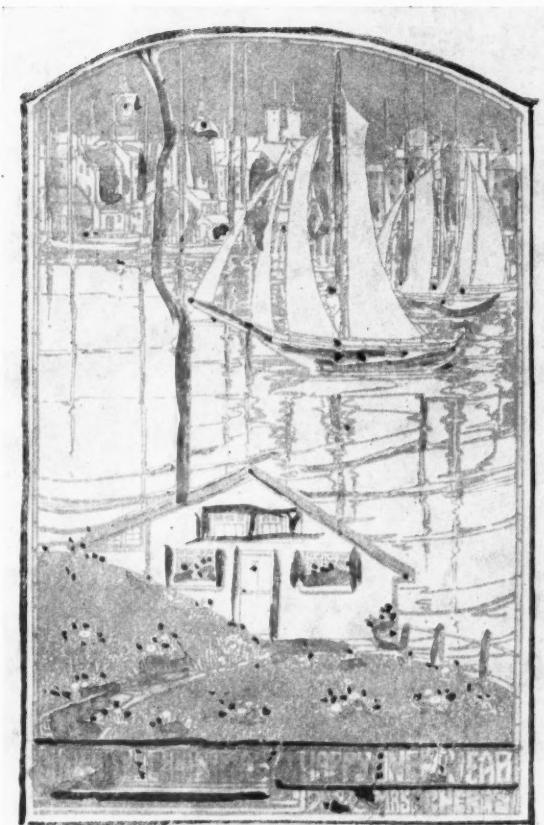
Ida Wells Stroud



Felix Payant

DESIGN

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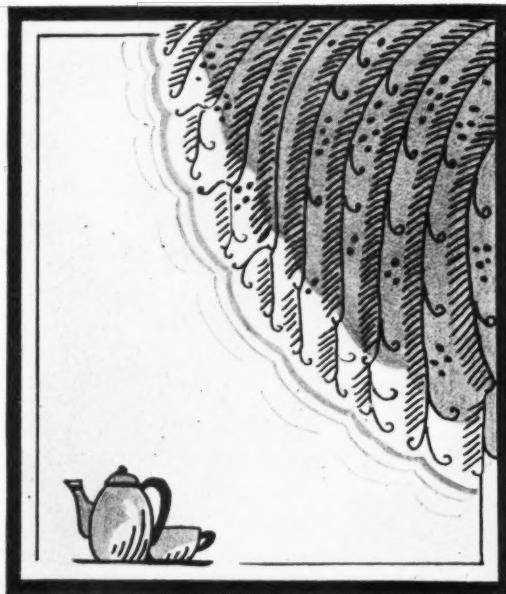
Greeting Cards—Kathryn E. Cherry

DESIGN

(Continued from page 42)

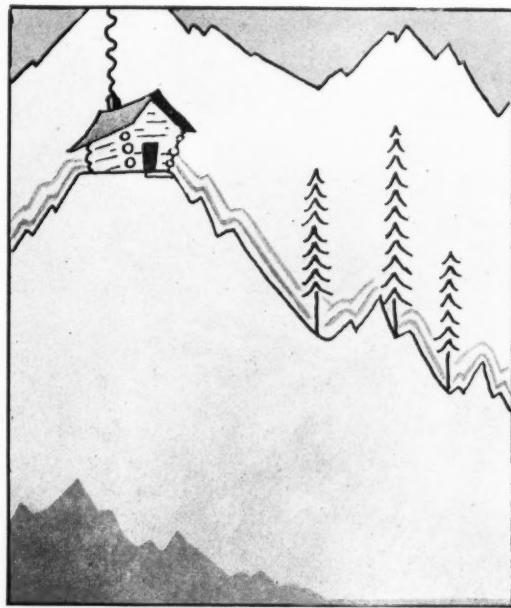
the border at the bottom is carried across each block, binding the sentiment together.

The card of Florence Woods, printed in black on a rich silver shot green, is particularly illustrative of the personal touch, as are the greetings from Arthur Hohl, Diana Storm, and that of Felix Payant of the Evander Childs High School of New York, the sketchy card of palette and paints by Prof. Walter Isaacs of the University of Washington, the greeting cards of Walter K. Titze and the two cards of



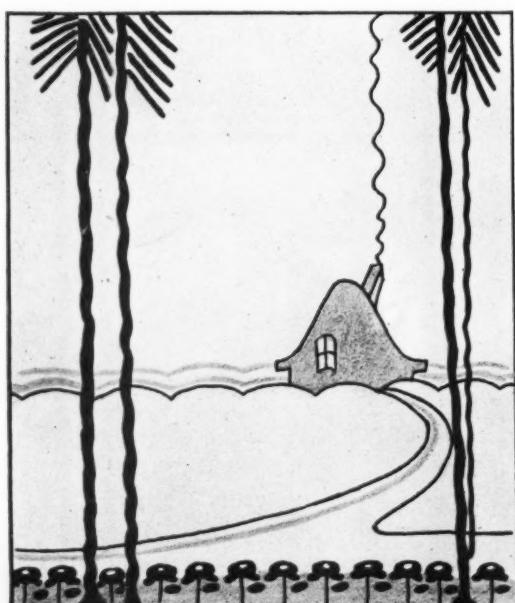
No. 1

Underneath a pepper tree in my yard, from two to five on Tuesdays in every week,
I like to sit and chat with all my neighbors, the topics of the day discuss and speak.—
So bring along your knitting or your sewing, from two to five, now don't forget the day—
And after all the gossip has been mangled, we'll lunch and tea the rest o' time away.



No. 2

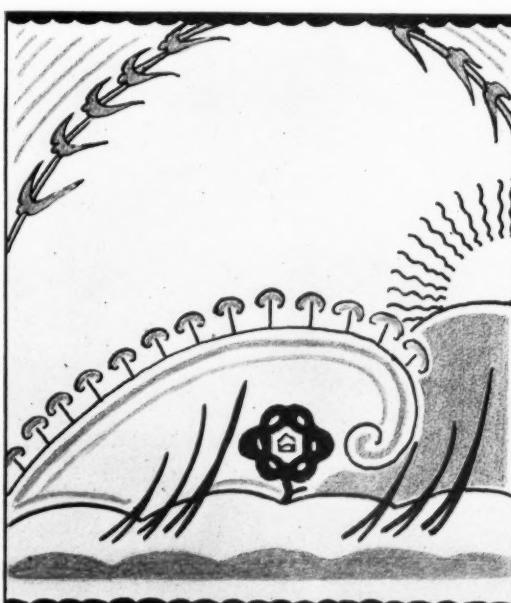
When you're feelin' blue and Life has lost its smack,
Come up and pay a visit to my ol' mountain shack.
I've lots o' eats in cupboard, and apple cider too,
No puttin' off—no 'scuses for I'm expectin' you.



No. 3

There's a road that winds to my house, and ends just at the door.
Its banked along with flowers, a hundred kinds or more.
There's a leather latch-string hanging, just pull and walk right in—
You'll always find me waiting to greet you, my dear friend.

Kathryn E. Cherry, showing her boat house studio at Gloucester. Particularly amusing is the "moving day" card of Hilda Feldman, which is block printed on a Japanese tissue over a dull orange manilla paper; the design is in violet, crimson, dull orange, blue and light green on a violet grey ground, with the inscription on the grey folder on which it is mounted. The folder is sealed with dull orange sealing wax and sent through the mail with two green stamps, every detail carefully worked out.



No. 4

Oh! the cool of the green in the meadow, and the morning blue of the sky.
Oh! the bloom of the flowers on hillside, and the song of the birds, on high.
Oh! the days that are all filled with sunshine, and the nights filled with dreams and sweet sleep,
Oh! I'm sending them all in this greetings, they are yours, my friend, to keep.

PERSONAL GREETING CARDS

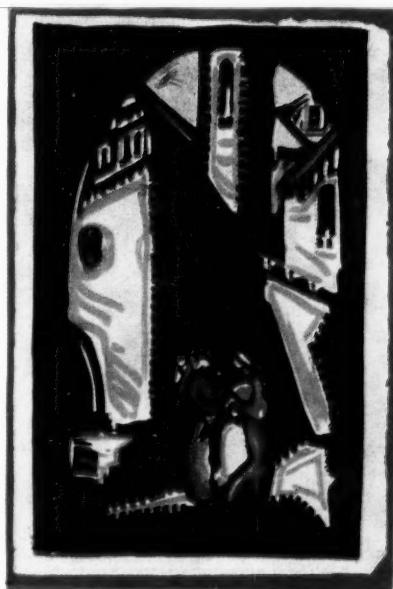
Walter Karl Titze

IT has been the fad for many years to give Personal Greeting Cards. Months ahead of the holiday season you will find displays calling your attention to the approaching holiday season and Personal Greeting Cards. I have always felt that the word Personal has been misused in this case. You select a card, you give the dealer your name plate, and the printer does the rest. If you are too busy, you have another member of the family address the envelopes. You have sent on a Personal Greeting Card. Nothing about this card with the exception

perhaps of the name is personal; true, that is your name, yet the personal touch, the personal spirit, for which your friends know and love you, is not there. It would have been more personal, had you purchased the card, and written across the bottom of it, your name. You would have, at least, given a little of your hand writing.

If you cannot draw, nor compose a line or two of poetry, use a picture, such as I used last year. After taking many pictures along the trip to Monterey and Carmel in California, and not having decided upon my year's greeting cards, I selected this picture. It was taken chiefly, to keep firmly fixed in my

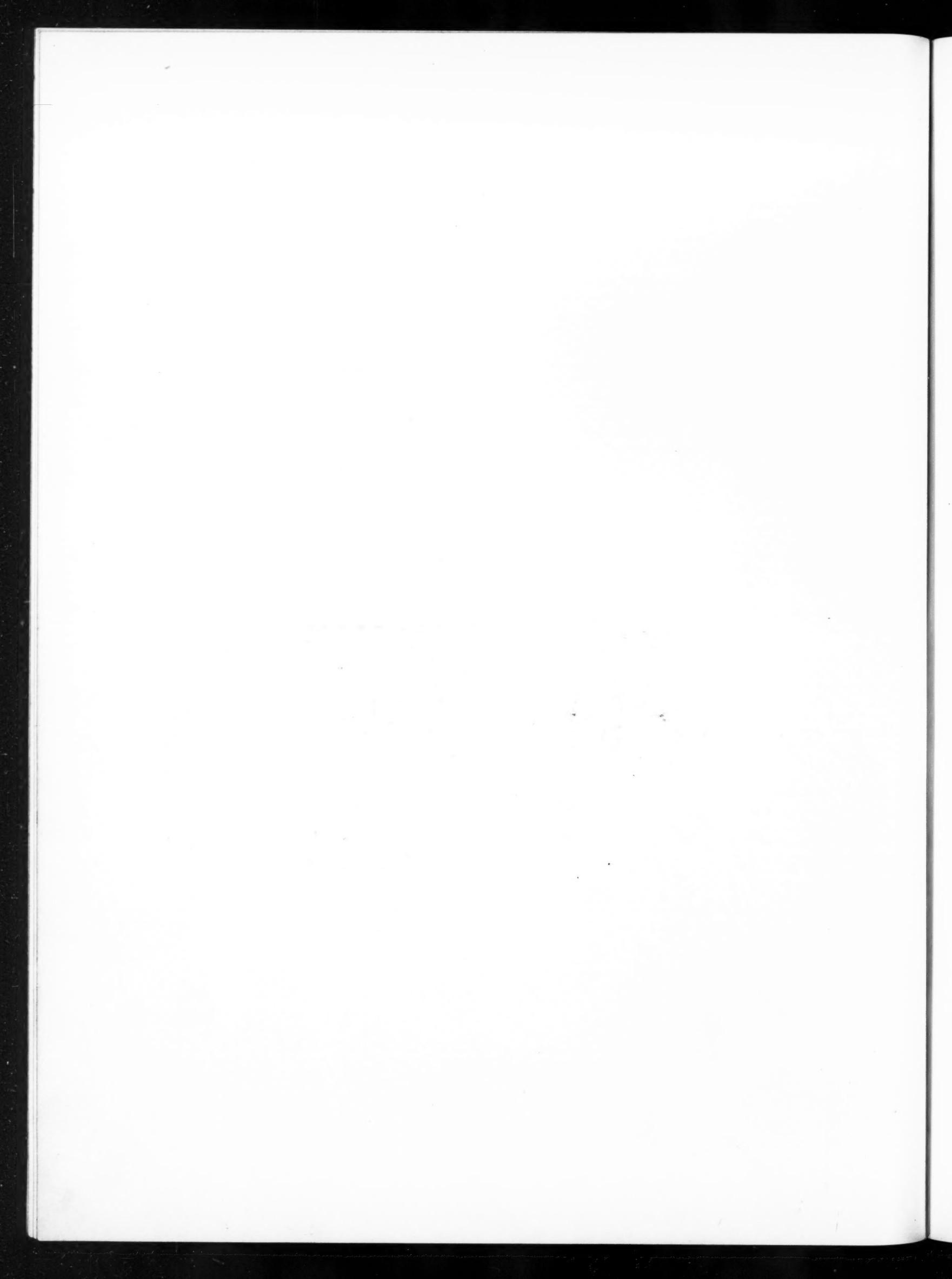
(Continued on page 48)



HILDA FELDMAN
HELEN RHODES

PAULA FENSKA
FELIX PAYANT

GREETING CARDS



DESIGN

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Aimee Gorham



Louis Rosenberg



Roi Partridge



Olive Newcomb

DESIGN



Greeting Cards—Paula Fenske

(Continued from page 46)

memory the peculiar growth of the wind swept cypress trees. The blank verse was a hurried thought but when completed made a very unusual card and one that was all personal. No other person in this entire world sent out that card. No matter what its flaws may be, it was an original thought, a personal thought and it struck home.

A friend of mine, who is very original in whatever she does, decided to send a most unique Xmas card. She had worn an old gingham apron for years. It was one of the kind that just suited and you just could not discard. She said she was sure that all her friends had seen that apron upon her, for no matter who called or when they called, they found her at work wearing

this apron. It was almost in shreds. She used a camera picture and cut and appliqued the gingham, using it as the dress. A bit of verse, explaining that she was sending a piece of the apron she had loved so long, completed the greeting card. All her friends delighted in this little card. It meant a great deal, for time and thought were given in its construction. Such is the Personal Card.

The personal cards I have illustrated are not Holiday cards, but invitation cards that may be sent out any time, any year, the verses purely inspirational and the card is but to illustrate. These cards can be made by hand upon stationery, or the black in the design can be printed a dark blue upon a grey paper. A little color may be introduced using Tempera water colors.

DESIGN

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HILDA FELDMAN
HAS MOVED TO
507 RICHMOND AVENUE
MAPLEWOOD NEW JERSEY



A Commercial Card—Florence Woods



Clara Stroud

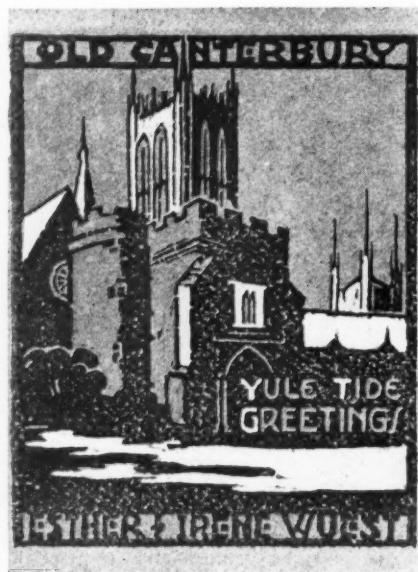


Helen Rhodes

DESIGN



Felix Payant



Commercial Card—Vienna



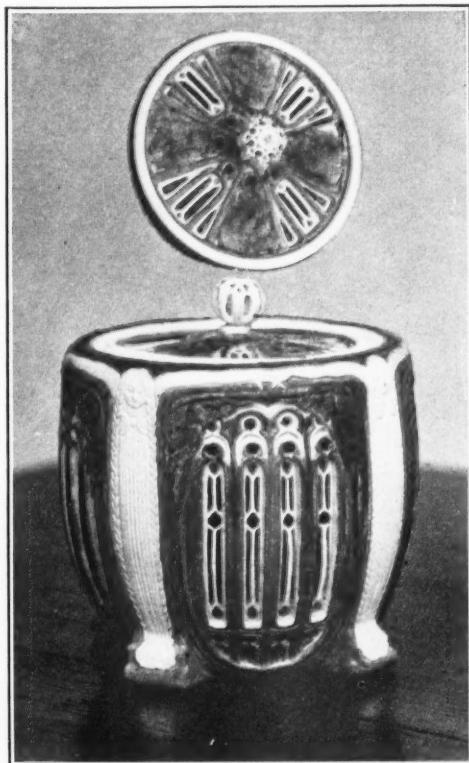
Esther and Irene Wuest

DESIGN COMPETITION

We again call the attention of students and teachers to our fall Design Competition which was announced in the June issue and which will close on September 1st.

The details of this Competition will be found repeated on the back cover of this Magazine.

There are four Prizes, each of them the choice of wonderful portfolios of beautiful designs reproduced in color from art objects in Museums and private collections. These books are imported from France and will be of exceptional value to designers and decorators of all kinds.



The Chapel, hand carved porcelain
Adelaide A. Robineau



This cut shows a three fold lacquer screen "Lake Geneva" by Jean Dunand, a lacquer panel "fish" by Jean Dunand, a mahogany cabinet decorated in marquetry and a machine woven rug, both by the Atelier Pomona of the Bon Marche department store in Paris.—Courtesy of the Metropolitan Museum of Art.



Fruit Bowl of Silver, Lapis and Ivory by Boin Taburet
—Courtesy of the Metropolitan Museum of Art



CERAMICS AT THE PARIS EXPOSITION

(Seventh Article)

Adelaide A. Robineau

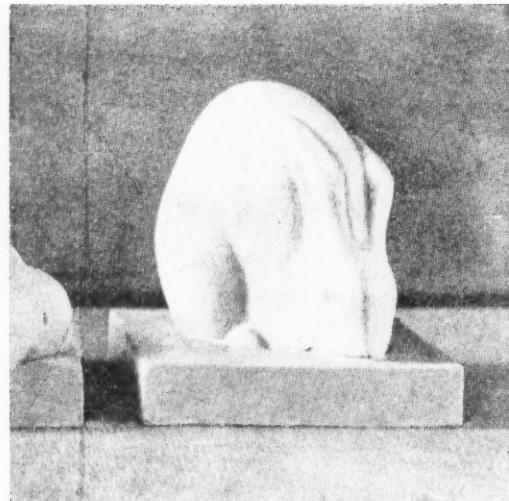
Sevres Porcelains

As compared with the Copenhagen Royal Manufacture or Bing & Grondahl, the National Manufacture of Sevres employs probably as many decorators, but there seems to be a decided lack of individuality and no one name stands out except that of Paton who has designed the architectural gres for the Sevres Pavillion. This Pavillion, apart from the annoyance it causes by forcing the visitors to go around an obstacle which they cannot surmount, as it stands in the center of the avenue leading to the Pont Alexandre, is really simple and dignified in conception, with many interesting features in the interior, though outwardly it resembles rather a mausoleum in its monumental gres, unrelieved by color, the only ornamentation being the huge gres urns and a simple frieze in geometric design, restrained in taste and well placed. There are two pavillions and between them, on a terrace raised a few feet above the avenue and enclosed with gres walls, is a garden designed by Henri Rapin, entirely in gres except for the spaces occupied by low hedges and trimmed box, surrounded by a bit of grass, also flower borders around the central fountain by Bouchard which has four supporting triangular stepped supports in white bas relief. The court has a carpet of gres in which is used the whole palette of mat glazes. Four square basins of water occupy the four corners, the ends of which are flanked by a low rim of tile and massive grotesque animals by Le Bourgeois. There is one note of porcelain in the margins of the basins and in four large vases of deep turquoise blue which are reflected in the water.





Model by Nathan, Executed by Pihat



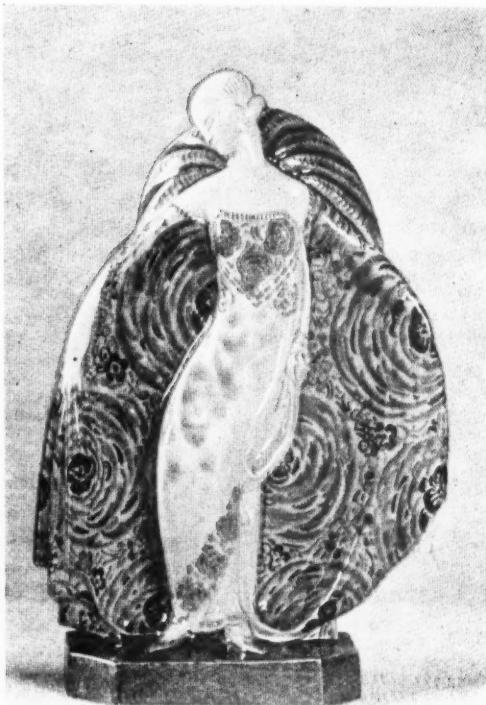
Model by Le Bourgeois

Carved and incised porcelain—
Model by Gauvenet

The sides of the entrance to the white pavillions are tiled to represent three columns in grey gres, and on either side an oval low relief in terre cuite. The first pavillion is arranged within as small rooms around a center space, in which are shown objects adapted to their proper use. The vestibule is bordered with a frieze of children in white on a blue ground; great vases on pedestals in the center; among the rooms, a little boudoir with indirect lighting from translucent porcelain, or porcelaine tendre, in ceiling and walls, a clock with concealed lighting below, shining on a recumbent nude figure in porcelain. All interior walls are ceramic in construction. The dining room has a luminous frieze by Lalique. Then there is the little collector's room with vases, figurines and other objects of art; a bath room in white and blue tiling and sculptures reflected in the water; a dressing room or "salon feminin" by Eric Bagge with decorative panels, toilet articles, mirrors framed in sculptured tiles, figurines, incense burners, etc.

The second pavillion is the exhibition gallery proper, designed by Jaulmes, and contains examples of all the types of ceramics and glazes proper to the Sevres Manufacture. One of the most noticeable departures at the Sevres exhibit is the vases, figurines and table garnitures in stanniferous faience with polychrome decoration. The figurines modelled by Meile Henvelmans are very modern in treatment, simple in mass and line and very attractive. The figurines by Gebleux and Gauvenet are also very modern, intriguing in the overglaze decorative treatment of draperies. The vases exhibit the same tendency to overdecoration so frequently seen in the products of the Sevres Manufacture, even those which are decorated in brush work; this brush work has not the freedom of the Danish work and resembles rather the old Italian decorative painting on faience.

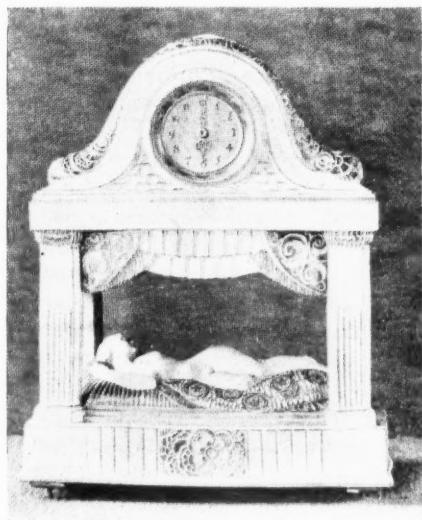
The elaborate tiled wall painting with sculptured borders are marvels of technique but overpowering in mass of detail.



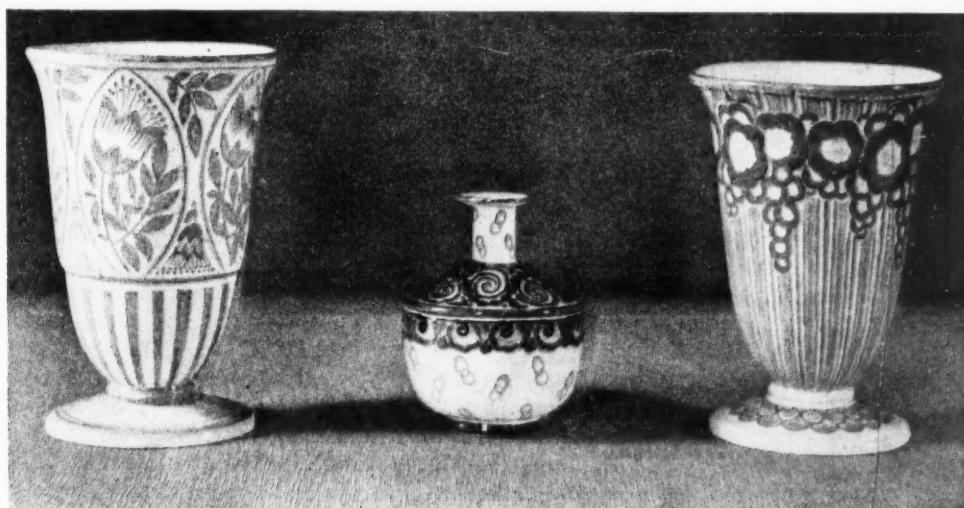
Decoration by Gebleux, Executed by Prunier



Polychrome stanniferous faience—Model by Melle Heuvelmans



Luminous Clock, White Porcelain
Biscuit with Gilt—Model by
Gauvenet



Sevres Porcelains



"Love Asleep," White Porcelain Biscuit for Table Garniture—Model by Gaumont

DESIGN



In this design, no attention has been paid to the background space which must be forced into a definite, pleasing shape. To do this, it is necessary to change the outside to harmonize with the inside, or else keep the outside and change the inside to go with it. As it is, it sins against the principle of harmony. It also has lines running in many directions, which destroys the feeling of rhythm—another of the five principles of design. Something should be done to bind together the nose, mouth and chin. Except in the middle there is little interrelation of parts in the original design, and the eye does not readily move from one part to another.

SOME HELPS IN LEARNING TO DESIGN

Margaret B. Lawsing

Oregon State Agricultural College

IF you are trying to improve your ability to design, without a teacher's help, you will find it an advantage to criticize your design for these important points: 1. its background spacing; 2. its distribution of dark and light; 3. its interrelation of parts; 4. the rhythm of the lines.

The unused background space should make just as interesting a pattern as the black part, or mass. The truth of that seems to be hard for beginners to grasp, but until they see that it is so, and design the space as carefully as the mass, their designs will be very inferior. In the weak, characterless designs of a generation or so ago, no attention was paid to the background space, and that space became, accordingly, only a field in which the black part was placed, instead of a definite, pleasing shape, that added to the interest and strength of the design.

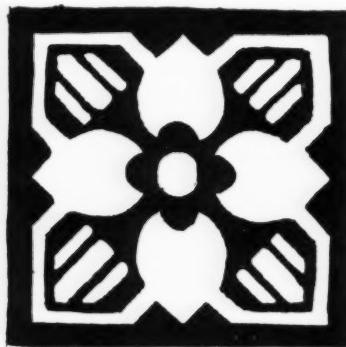
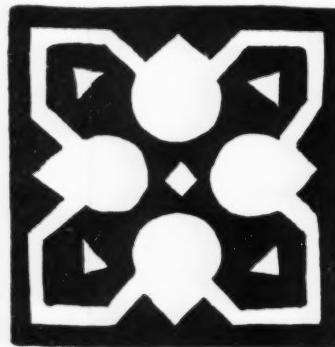
The light and dark should be well distributed thru the pattern. A large dark spot usually looks better if some white is allowed to break into it, and a large white spot should be broken with some dark lines or spots. The dark and light may,

however, be too evenly distributed. Let the white lines of the background run into open spaces, and the dark be decidedly heavier in some parts than in others, that the design may have the charm of contrast.

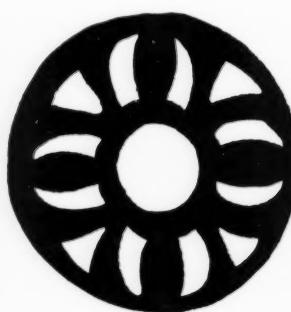
The interrelation of parts is more subtle and therefore harder to get. When a student begins to show a feeling for it, he is a long way along on the road towards becoming a good designer. It is one of the ways to obtain rhythm in a design, that is, to force the eye to travel on thru the design. Sometimes a line in the background space is picked up and carried on by a line in the mass, or a line may be repeated at a different level. The Egyptians used the principle very little, but the Greeks used it in everything they did. In their designs, the shape of one part is determined by the shape of the adjacent part, but with such subtlety is it done, that we are not conscious of any one part having forced its neighbor into any certain shape, but rather it seems as though each part had developed into the shape in which it would be most beautiful. Interrelation of parts means letting one part of the design repeat, or echo, or suggest another part, so tying the parts together.

The Greeks were also masters in the use of rhythmic lines. Their curves are full of life, of ease and grace. To get such curves in your design, use an arm motion. The movement of

(Continued on page 56)



Interrelation of parts is very good, but the white spot used to break up the corner is not right in shape or location.



Background spots do not make a design. They are too much alike in size and shape and should be so placed that they form groups.

DESIGN

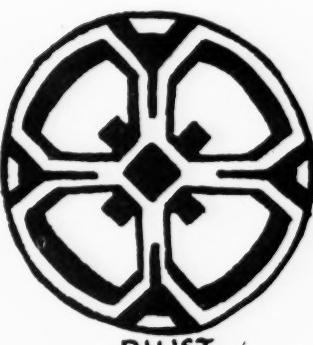
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FOSTER



ROGERS



BLUST



JOHNSTON



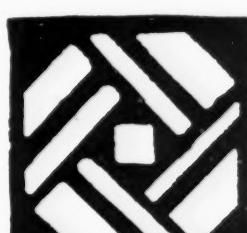
FOSTER



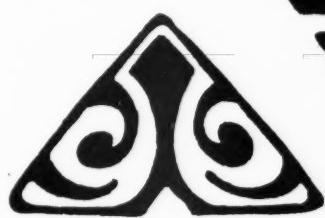
ROGERS



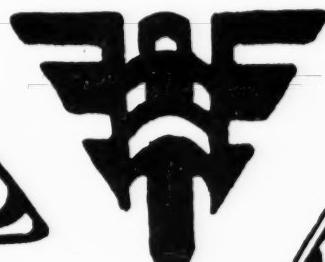
GRAYSON



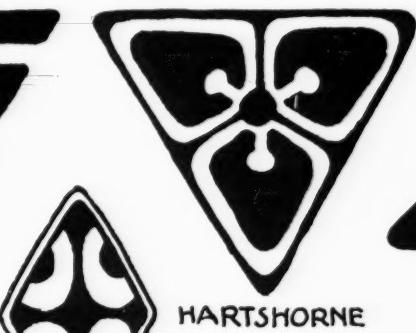
NYE



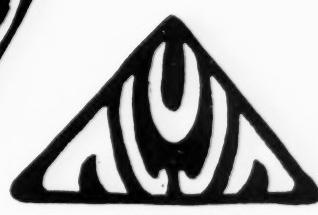
JOHNSTON



ROGERS



HARTSHORNE



HEAUME



GOULD



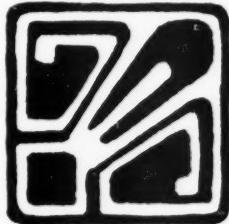
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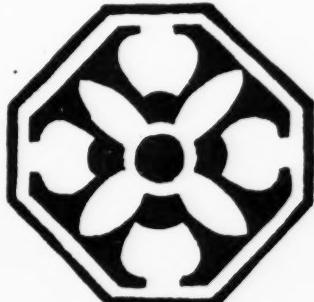
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FOSTER



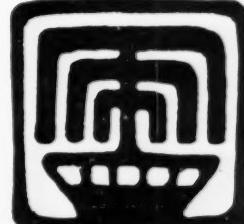
ELLIS



HARTSHORNE



MILLER

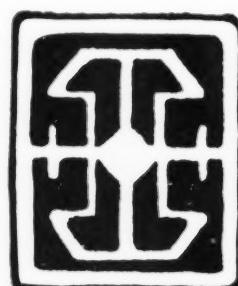
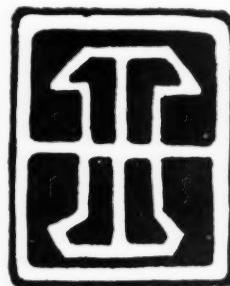


TAYLOR

DESIGN



Interrelation of parts at center not good. Mass of black too large. Should be broken up with some white.



Background is monotonous. The white lines should be given variety of width, and be allowed to run into a spot of white somewhere.

the hand and wrist gives curves that, even if they do not have flat places, will lack vitality. The arm motion may not give you the curve you want, but at least it will probably be a good curve, and you can swing in other curves until you get one that suits your purpose. Before starting to run in a new curve, try to get the feelings of the enclosing shape, the space you wish to cover, and the swing of any other curves the design may already have. The most effective curves are those that are changing as they proceed, that is, are steadily increasing or decreasing their curvature. It was this type of curve that the Greeks delighted to use.

In designing an arrangement of flowers, swing in the stem lines first. See that the curves are good curves, and that the stems swing out of each other without breaking the rhythm, and then arrange the flowers and leaves on these curves. The stems should be interrupted by masses of leaves or flowers, in order to keep them from being unpleasantly obvious.

A sheet of spots, designed with the idea of pure space divi-

sion, of simply getting an interesting arrangement of dark and light, will, once produced, be found a good source of motives for designs for many purposes. The interest of the problem may be increased by sometimes using the same motive in several different shapes, as, for instance, Miss Foster has done in the circle and the square, or Miss Roger's butterfly design for a circle, a square and a triangle.

Always work in dark and light, not in outline, and criticize the design with the eyes partly closed, in order to make the most important darks and lights more prominent. A particularly troublesome piece may be tucked up where the eye will light on it unexpectedly, as you are busy about other things, and so surprise the subconscious mind into deciding what is the matter with it.

To work intelligently, you must of course be familiar with the five principles of designs, as found in any good book on design. The mistakes that students seem most prone to make in applying these principles, is what is taken up in this article.



DESIGNS

May Warner

In executing these designs, outlines may be omitted or used, as preferred. Brilliant, rich colors should be used and combined with gold, if desired, or a treatment of black, gold and lustre. Good color combinations are: Black, Scarlet, Peacock Green, Yale Blue and Orange, or Goldenrod, Yale Blue, Turquoise Blue, Yellow Green and Citron, or Lilac, Mulberry, Lotus Yellow, Peacock Green and Yale Blue.

It is a good idea to work out different color schemes in water color before executing, being careful to see that each color has its big mass and its balancing, smaller masses.



ANSWERS TO CORRESPONDENTS

M. M.—Sometimes my Black fires brown, what is the cause? I use the same Black I always used and never had that trouble before.

Ans.—The quality of colors varies at times even in the best makes. Add a little Banding Blue to the Black to remedy the tendency to turn brown. Many decorators always do this.

Inq.—Kindly give treatment for bowl in enamel page 193, February, 1925.

Ans.—Large flowers: Grey Violet for outer sections and Pink for inside. Leaves center white with dots of Cobalt, and the band and points next it, Cobalt and White, about equal parts.

Small flowers: Turquoise with dark edge of Cobalt and center of Grey Violet. Stamen of Cobalt.

Large leaves: Grass Green.

Small leaves and stems: Cobalt.

Bands: One on edge, Cobalt Blue, the wider ones of Cobalt and White mixture.

Make small floret of inside band of Pink with Cobalt dot in center.



Oval Box—Nellie Hagan

To be done in enamels. Large flower, lavender and purple, with yellow center. Leaves and stems Black. Fill in sectional flowers alternating orange enamel petals and brown painted ones. Light flowers are medium blue enamel with yellow center.



BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

COVERED BOX IN ENAMELS

MOST women have a fondness for boxes which explains the perennial popularity of these things. The Satsuma ones, so familiar to decorators, are particularly nice and so one has been chosen for the problem this month. They make admirable candy boxes or receptacles for trinkets or general utility boxes. I do not know exactly why that ever re-curring question "what would you use it for?" personally stirs up a wave of resentment. As if any woman who wanted a special box or basket needed any excuse for possessing it other than its beauty. Then, because of many inquiries about working with enamels, we will make that our problem also.

These boxes come in several sizes from the very small up to the large ones measuring eight inches in diameter. The design fits the four inch size but can easily be adapted to larger sizes. Do not make the mistake of trying to do this problem in enamel on a piece of ordinary hard glaze ware. Enamels require a soft glaze and for all around satisfaction there is none better than Satsuma.

There are many makes of enamel on the market and it is often difficult for the beginner to choose from the various brands. As a whole they are not cheap nor do they go as far as ordinary china colors.

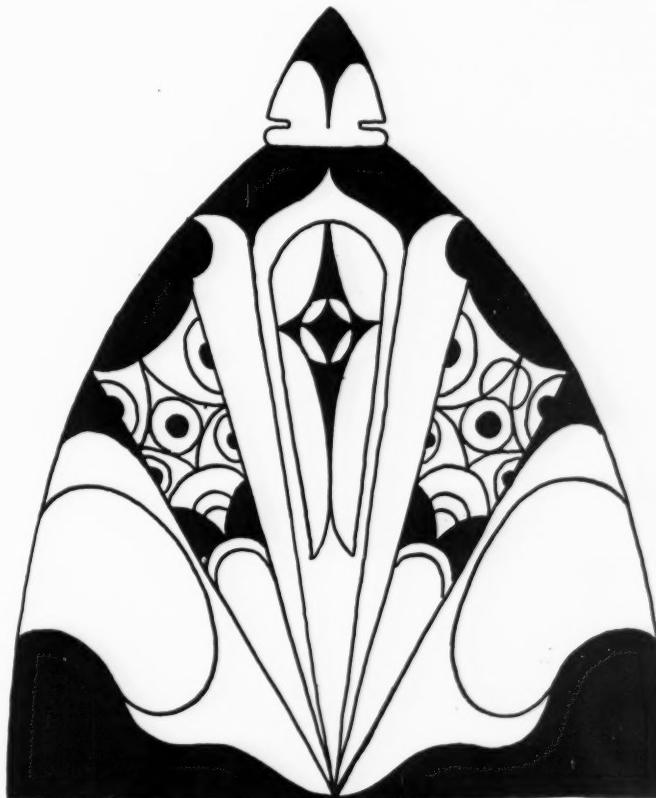
Possibly the best advice is to choose a standard make and stick to it. In this way one gets to know thoroughly what may be expected of the colors. To this list may be added special favorites from other makes which from time to time you may try out. It is a very excellent plan to make a test tile of all your enamels. This is a very helpful thing to have in planning work as at a glance one may see the value of the fired colors.

A square of ground glass and a small glass muller are part of the necessary equipment for this work. Half of the trouble in working with enamels is due to insufficient grinding. A good enamel medium is also of the greatest importance. Avoid the heavy kind, some of which is as thick as Fat Oil. If you have it and can get no other, as is sometimes the case when one is "ten miles from a lemon," the greatest care must be taken in its use.

The best sort is that which is thin and almost colorless. Brushes are also a matter of importance. The long haired sable outlining brushes are the correct thing. A number one for the finest work and numbers two and three for general use. The turpentine used plays a large part in the success of your work also. That which has stood around for some time and has become oily will not do. It should be as fresh as you can get and what is termed "water white." If it is oily the enamels will flatten and spread and be generally unmanageable. Even with the freshest turpentine there is a constant evaporation in mixing and re-mixing as one works and a consequent oiliness. So put down as a matter of first importance to use only the fresh and clear. With these few facts in mind we will proceed with the problem.

Make a careful tracing to transfer to the china. Outline with India ink and reduce this outline to a faint grey by rubbing over it with fine sand paper. The colors used for this design are Light Yellow, Pink, Turquoise, Violet, Grey Violet, Cobalt Blue and White, Black, and Grass Green. The large flower at right has center of Light Yellow. The two circular bands and four small bars are Turquoise, and the space between them is Violet. Dots are of Black. The large flower at left has the section next to stem of Pink. Next to this is Light Yellow, and next to that Pink. The scallops on the edge are of Cobalt Blue and White, mixed together about equal parts. The bud a little below this at left is Pink with small lower section and stamen of the Cobalt and White mixture. The small floret above the bud is Turquoise. The upper small one is Light Yellow with center of the Cobalt and White, and dot of Black.

Of the three florets below large flower at right, the lowest one is Pink, Cobalt mixture center and Black dot. One above it at left is Grey Violet, center Light Yellow and Black dot. The other is Violet with Pink center and dots of Black. Leaves and stems are Grass Green with pattern inside leaves of Cobalt Blue. The border on the edge is of the Cobalt and White mixture. The scallops next this are Turquoise and the scalloped band



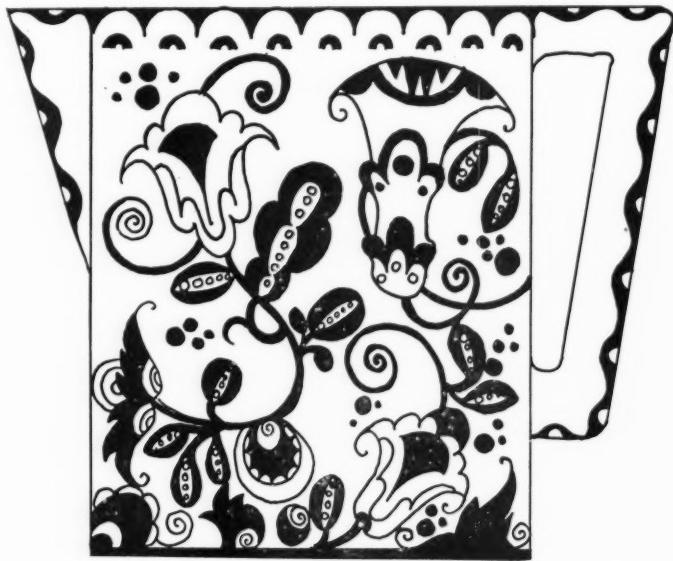
Perfume Bottle—May Warner

DESIGN

next this of Violet. The background of the medallion is gold. A band of Cobalt and White is used on the side of the lid also, making it about a half inch wide.

To prepare the colors, place upon the ground glass square, which should be perfectly clean, some of the Pink enamel. Add to this enough enamel medium to mix well together. With the muller and the addition of a little turpentine grind this until it is as smooth as velvet. Do not spare your time or effort in doing this. Every vestige of grain or grit must be ground away. When properly mixed, thin with turpentine until the color will flow freely without running or spreading. If you have nothing but the very heavy medium and must use it, add only enough to pack the powdered enamel together in a compact mass which will not crumble. It should be as dry as you can mix it and keep it together. Then proceed to thin with turpentine and grind as previously directed. In either case it must be wet enough to flow freely and will need the addition of more turpentine as it dries.

Determine where this color is used throughout the design, as it is much better to work with one color at a time. Using the number two sable brush take up the color generously and then holding it as nearly perpendicular as possible float the color from the tip of the brush to the china. Do not press or spread the brush in working, in fact the brush does not come in contact with the china as the enamel flows from it. It is necessary in working to move the brush along with a quick short wavy motion, working up well to the edges of the pattern. Do not try to spread a brushful too far as this results in a thin poor quality when finished. On the other hand do not pile it up until it stands up in great lumps, as this is really ugly. Properly done it should stand up in relief and be even and smooth when



Pitcher—May Warner

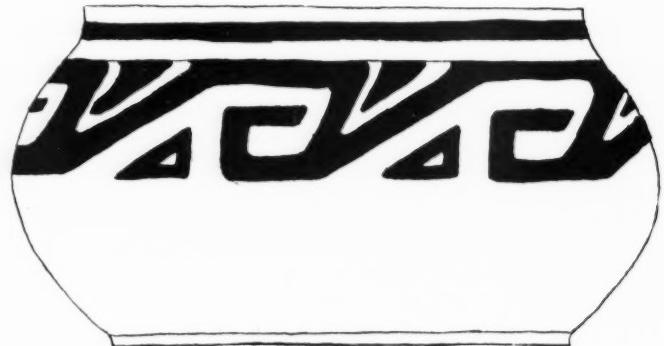
dry. If after standing a bit the enamel looks glossy you have used too much medium and it will be apt to flatten in the firing or to bubble. If correctly mixed it will appear perfectly dull and dry in a short time. Allow the piece to become thoroughly dry before it is fired.

If not successful with the first firing, the enamels may be again floated on and the piece refired. In fact this may be repeated several times without mishap. It really takes but a very little practice to become proficient in this work. Certain pieces such as lamp bases, large bowls and jars are very effective decorated in this manner.

To sum up; do not use too much medium, the enamel will not work well if you do. Be especially particular about the freshness of the turpentine. Do not use any which is old and oily. Do not spare your efforts in grinding the enamel. Grind until smooth and free from grit, and then grind it some more. Do not spread and press the brush as in painting. Float the color from the tip of the brush which should not touch the china. For speed and neatness work through with one color at a time, that is, lay in all of the Green, then the Pink, etc. Do not pile on the enamel too heavily. Much better results are obtained with a moderate use of it. A little experience will soon teach one the "just right" of it.



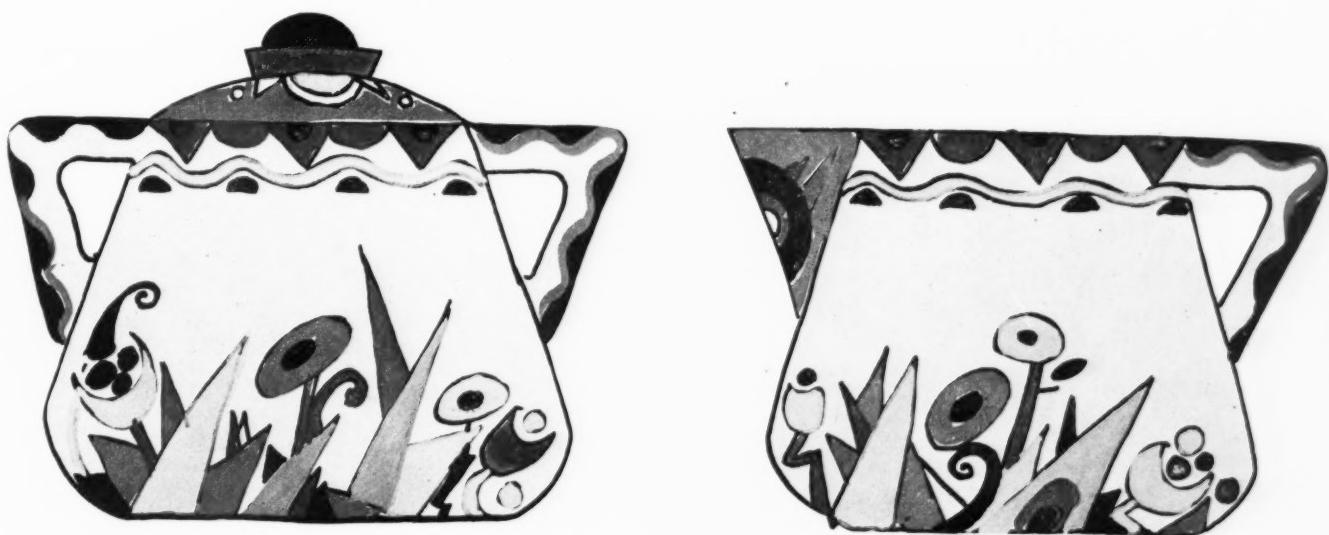
Mug—May Warner



Indian Design for Bowl—Wood Morgan

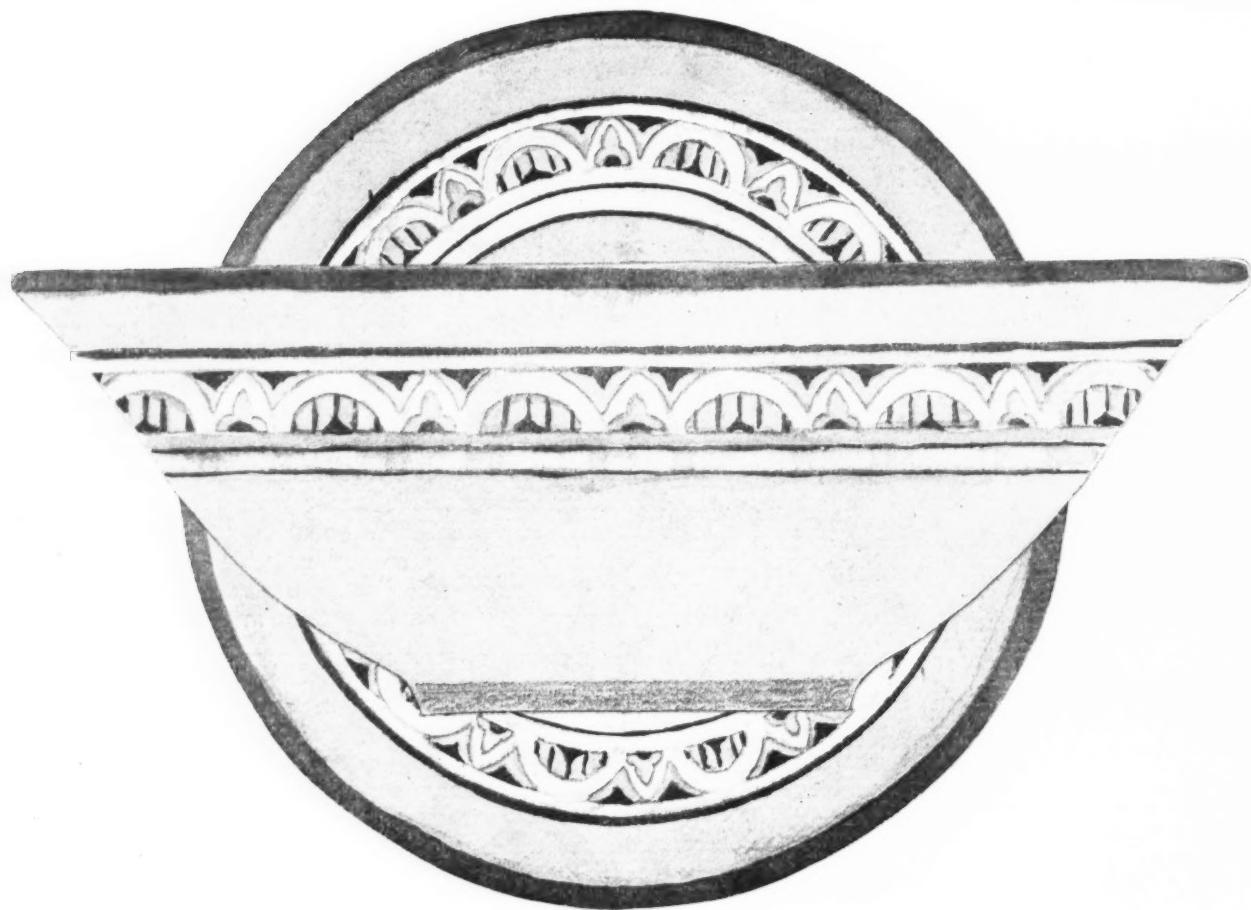


Blanche H. Webster

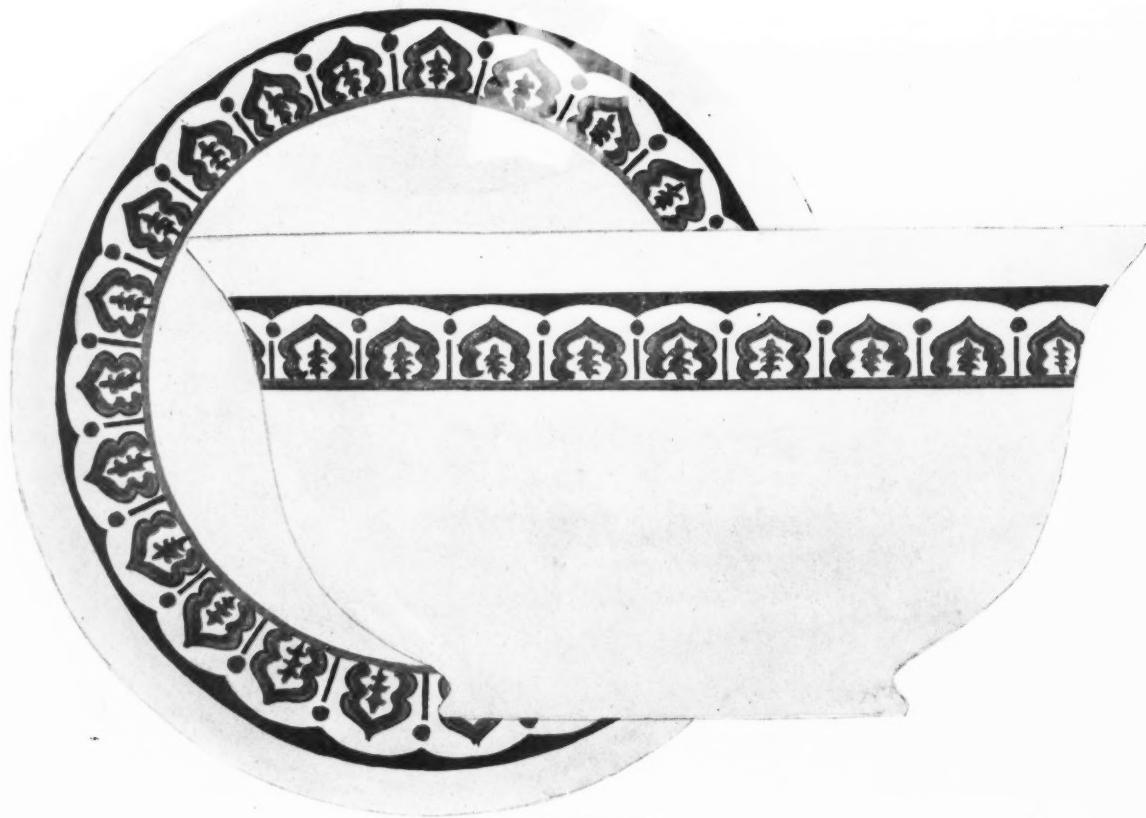


Sugar and Creamer, Russian Motif—May Warner

DESIGN



Marion Whitelaw
Apple Green, Trenton Ivory, Yellow Brown



Isabel Mushet
Cream ware to be decorated with Cafe au Lait, Citron, Meadow Green and German Black